

FACULTY OF MUSIC UNIVERSITY OF TORONTO

UNIVERSITY SYMPHONY ORCHESTRA

Pierre Hétu, conductor



Friday, April 10, 1992
at 8 pm
MacMillan Theatre



PROGRAMME

Overture to La Gazza Ladra

Gioacchino Rossini
(1792 - 1868)

Symphonic Ode

John Weinzweig
(b. 1913)

Concerto for Violin and Orchestra
in D-Major, Op. 77
Allegro non troppo

Johannes Brahms
(1833 - 1897)

Jeremy Bell, violin

◆ INTERMISSION ◆

Symphony No. 5, Op. 47
Moderato
Allegretto (Scherzo)
Largo
Allegro non troppo

Dmitri Shostakovich
(1906 - 1975)

This performance will be broadcast on CJRT on Sunday, May 17, 7:00 - 9:00 pm in the program "*CJRT Concert*".

PROGRAMME NOTES

Overture to La Gazza Ladra

Gioacchino Rossini

La Gazza Ladra, or "The Thieving Magpie", was an opera written in 1817, when the composer was twenty-five. The overture illustrates Rossini's sense of humour in its startling beginning: two drum-rolls demand the listener's attention and bring all pre-concert chatter to an end. The orchestra then launches into a march, written in the self-confident and exhilarating style that is instantly recognisable as Rossini's.

Jacqueline Warwick
History and Literature III

Symphonic Ode

John Weinzweig

Professor Emeritus John Weinzweig's *Symphonic Ode* was commissioned by the Saskatoon Symphony Orchestra, and premiered in 1959. Since then it has been performed in Great Britain, Australia, China and recorded in the U.S.A. The work consists of an extended movement of compressed symphonic proportions and contrasting soloistic features with dramatic rhythmic propulsions.

Concerto for Violin and Orchestra in D-Major, Op. 77

Johannes Brahms

Joseph Joachim, the great violin virtuoso, is closely connected to Brahms' *Violin Concerto*. Not only is the work dedicated to him, but he was also the soloist in the premiere performance in Leipzig in 1879 with Brahms conducting. Most important of all, Joachim was brought in as a consultant

while Brahms was working on the violin passages. The fingering and bowing indications are Joachim's not Brahms'. Constructed mainly along classical lines followed by Mozart and Beethoven in their concertos, the Brahms D-Major is also closely linked to the Mendelssohn and Bruch concertos in romantic feeling. An idyllic subject, in reverielike mood, serves as chief theme of the opening movement. Violas, cellos, bassoons and horns first announce it. What is regarded as the high point of the movement occurs in the merging of a long solo cadenza with the serene return of this theme in the coda section.

Symphony No. 5, Op. 47

Dmitri Shostakovich

At its first performance in Leningrad in 1937, the *Fifth Symphony* was received enthusiastically. It was said that Shostakovich had, at last, freed himself from "individualistic chaos and formalistic experimentation". Another critic said: "Shostakovich's *Fifth Symphony* is a work of great importance, as a milestone in the composer's development. The fetters of formalism, which held the composer so long and prevented him from creating works profound in conception, have been torn off".



MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Jim Earls, Technical Assistant

Paul McCutcheon, Production Assistant

TONIGHT'S ARTISTS

PIERRE HÉTU, born in Montreal, graduated in music from the Conservatoire de Montréal and the Music Department of the Université de Montréal. He studied conducting in Paris and spent three consecutive summers at the Chigiana Music Academy in Sienna, Italy. In 1961 he won the first prize of the International Competition for Conductors in Besançon, France, after which he spent one year in Vienna at the Music Academy. He also studied with Charles Munch in Tanglewood, and in Düsseldorf with Jean Martinon.

In 1963 he was appointed Assistant Conductor of the Montreal Symphony. In 1968 he became the Music Director of the Kalamazoo Symphony Orchestra, and two years later accepted the post of Associate Conductor of the Detroit Symphony Orchestra. From 1973 to 1980 he was the Music Director of the Edmonton Symphony Orchestra. Since 1980, Mr. Héту has continued his guest conducting with major Canadian orchestras and opera houses, the CBC radio and television, European and American orchestras. More recently, he has been involved in clinics with various student orchestras across North America and has taught conducting both privately and in master classes. Pierre Héту is now Associate Professor and the resident conductor of the University of Toronto Symphony Orchestra.

Violinist, **JEREMY BELL**, is a scholarship student finishing his Bachelor degree in Performance at the University of Toronto studying with David Zafer. Last May Jeremy won third prize at the Eckhardt-Gramatté National Competition and was heard on *CBC Arts National*. Other prizes include first place in the TSYO Concerto Competition which led to several solo appearances with the Toronto Symphony. Jeremy has participated in many festivals including those in Sarasota, Orford and Colorado Springs, working with Joseph Silverstein, Alice Schoenfeld and José-Luis García. Jeremy's extensive professional work in the Toronto area has seen him making frequent appearances with the Amadeus Ensemble and as concertmaster of the Royal Alexandra Theatre Orchestra.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Melissa Exmundo
Mark Fewer
Corey Gemmell
Boris Kris
Amanda Lee
Chui-Tan Lee
Xiao-Hui Liao
Stevan Pepa
Tara-Louise Perrault
Gabriel Pliego
Konstantin Popovic
Erika Raum *
Marina Zelter

Violin II

Nancy Case
Debbie Diamond +
Karen Graves
Sophia Kim
Anna Kolesar
Peter Krysa
Richard Mascal
Kevin Merkley
Nadine Odynski
Colin Ryckman
Lauren Siba
Deanna Vardy

Viola

Cindy Babyn
Nikki Buechler
Sherry Chen
Grace Law
Richard Lee +
Rachel Sells
Christopher Shelly
Sam Yeung

Cello

Daniel Ariaratnam
Lois Chia
Mary-Katherine Finch
Jeremy Findlay +
Man Keung Ngai
Cheryl Ockrant
Vladimir Orloff
Cindy Song
Margaret Tobola

Bass

Thomas Artiss
Christopher Berti
Patrick McPhail +
Reuven Rothman
Wayne Schmidt
Gregory Sheldon
James Testi
Robert Wolanski

* Concertmaster
+ Principal

Flute

Chenoa Anderson
Patricia Clarke
Rachel Klaassen
Lisa Norman
Kevin O'Donnell
Megan Winsor

Piccolo

Kate Anderson

Oboe

Anita Fesus
Heidi Postl
Judy Rietveld

English Horn

Sheerene Celaire

Clarinet

Sigal Hechtlinger
James Petry
Linda Switt
Hsiao-Ling Tsai

Bassoon

Christine Cardinal
Aleksandar Popovic
Daniel Restivo

Contrabassoon

Christine Cardinal

Horn

Rebecca Davies
Venko Deligrudev
Jason Galamaga
Jane MacKay
Gina Patterson

Trumpet

Jason Czuba
Curtis Dietz
Scott Harrison
Lori Moore

Trombone

John Balsillie
Patrick Brown
William Carn
Bram Creighton
Robert Nicholson

Tuba

Paul Bird
Sasha Johnson

Harp

Julia Seager

Tympani

Craig Hunter
Jacqueline McCaig
Richard Moore
Morris Palter

Percussion

Craig Hunter
Jacqueline McCaig
Richard Moore
Morris Palter
Jon Saulnier

Piano

Charles Olivieri-Munro

Manager-Librarian =

William Wilcox

UPCOMING EVENTS

FACULTY OF MUSIC, OPERA DIVISION

OPERA EXCERPTS

Friday, May 1 & Saturday, May 2, 1992, at 8:00 pm

Cavalli	L'ORMINDO	Act I, Scene 2	(in English)
Boito	MEFISTOFELE	Act II, Scene 1	(in Italian)
Massenet	MANON	Act II	(in French)
Britten	GLORIANA	Act II, Scene 1	
Verdi	FALSTAFF	Act I, Scene 2	(in English)
Offenbach	ORPHEUS IN THE UNDERWORLD	Act I	(in English)

Friday, May 8 & Saturday, May 9, 1992, at 8:00 pm

Gluck	ORFEO ED EURIDICE	Act III, Scene 1	(in Italian)
Massenet	WERTHER	Act III, Scene 1	(in French)
Britten	GLORIANA	Act III, Scene 1	
Britten	THE RAPE OF LUCRETIA	Act II, Scene 2	
Verdi	LA FORZA DEL DESTINO	Final Scene	(in Italian)
Offenbach	LA PERICHOLE	Act III, Scene 1	(in English)

MacMillan Theatre -- Edward Johnson Building
Tickets \$10/\$5, Box Office 978-3744